

PRESS RELEASE

FORTHCOMING EXHIBITION

NANCY WILSON-PAJIC, *Blueprints*
3 May – 9 June 2018

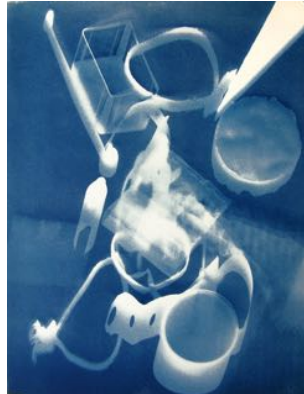
galerie
miranda

fine photography & selected books

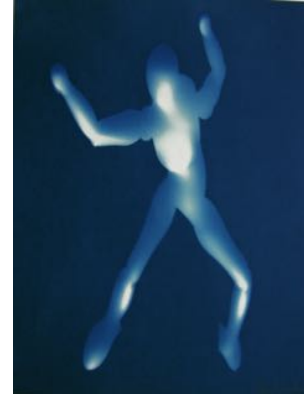
21 rue du Château d'Eau 75010 Paris, France
www.galeriemiranda.com / enquiries@galeriemiranda.com



Spirals 1999
Unique photogram in Cyanotype
Archival paper
21,9 X 29,8 cm



Chance Techniques 1995
Unique photogram in Cyanotype
Archival paper
21,9 X 29,8 cm



Mannequin 1995
Unique photogram in Cyanotype
Archival paper
30 x 40 cm

Paris, 12 April 2018. Galerie Miranda is proud to announce the forthcoming exhibition by Nancy WILSON-PAJIC (b. 1941, USA), *Blueprints*. Since 1965, Nancy Wilson-Pajic has used narrative forms to make content-oriented artworks. She played an important role in the international artistic avant-garde of the 1970s with her text-sound installations and narrative works that often explored and questioned feminine role models, and commented twenty years later that “Working on female roles, using photography, posing for disguised self-portraits, and especially making works entirely in text and recorded sound, at the time I was doing it, did not conduct one directly to fame and fortune. It was rather looked upon as subversive and anti-artistic. This is hard to imagine today...”

In 1978 Nancy Wilson-Pajic moved to Paris where she began exploring the representative character of photography in relation to text and other forms of information, “My work is concerned with the processes by which information accumulates and is transformed – by juxtaposition with other information, by memory, and by the individual’s order of priorities. I have used sound recordings and written text, video and film, photographs, drawings and computer technologies – in installations, in book form and on the wall – to create mental spaces within which creative reflection may take place.”

Her early experiments with traditional photographic processes such as gum bichromate, carbon transfer, photogram, cyanotype, established Nancy Wilson-Pajic as a precursor of the artists’ photography movement. Throughout her distinguished and singular career Nancy Wilson-Pajic has participated in more than 400 personal and group exhibitions in galleries and museums around the world and three retrospective exhibitions have been devoted to her work by contemporary art museums. Her work features in the permanent collections of the Musée national d’art moderne (Paris), Musée d’Élysée (Lausanne), French National collection (Fonds national d’Art contemporain, Paris), Bibliothèque Nationale (Paris), Museet for Fotokunst (Odense), Nouveau Musée national de Monaco, Daelim Contemporary Art Museum (Seoul, Korea) and the Musée Réattu (Arles), to name but a few.

Blueprints: the exhibition presents a series of works of varying formats chosen from the artist’s personal collection. Whilst experimental photography is only one of the very different forms explored by the artist throughout her career, this selection of works aims to provide an insight into her different photographic investigations ranging from formal documentation, to allegory, to the use of her own body in the making of her art.

This exhibition continues the inaugural cycle at Galerie Miranda of exhibitions by women artists, initiated in March 2018 with ‘Early Color’ by Jo Ann Callis (runs until April 28th).

ARTIST NOTE : THE PHOTOGRAM

The photogram (baptized “Shadogram” by Christian Schad and later “photogram” by Lazlo Moholy-Nagy or “Rayogram” by Man Ray) is a photographic print obtained by interposing an object between a photo-sensitive surface and a light source. The photogram doesn’t require the use of a camera; it is a unique image, made without a negative, in which the values of the tones are reversed. The image can be made very subtle and complex by using a succession of different objects and light sources.

The first “photographs” were, in fact, photograms. In 1725 Johann Heinrich Schulze noted that the form of the label on his bottle of silver nitrate was “printed” onto the contents as a pale spot in a darkened surface. In the 1790s Humphrey Davy and Thomas Wedgwood experimented with silver nitrate, which they coated onto different surfaces and exposed to light under objects and drawings on tracing paper. They were not able to fix their images and so abandoned these experiments after having published the results in 1802. The first successful experiments of Nièpce et of Talbot were also photograms.

Unlike a photograph, a photogram is not a representation of reality. As such, it is not subject to the rules of pictorial representation, such as perspective or chiaroscuro, and is not “read” in the same way. A photogram is the imprint, the trace, the primary document of an object. It hasn’t the appearance of being real; it rather functions like a hieroglyph, a pictogram, a kind of graphic, or writing.

The cyanotype process seems particularly suited to making photograms. When Sir John Herschel invented cyanotype in 1842, he immediately employed it for copying notes and writings. The botanist Anna Atkins used the same process to publish a very limited edition of photograms of algae, and until very recently cyanotype was used by architects to copy architectural drawings and plans. People still use the term “blue print” to signify an exact and precise plan of action or construction. The simplicity and permanence of the process permitted its use for the creation of copies for archives. For a long time, cyanotype was the most widespread photocopy process in use, the social and practical equivalent of today’s electrostatic and laser photocopies.

During the 19th century, lace-makers made photograms of their designs on “blue-print” paper to register their designs, and the image of white lace on a blue background is traditional. When I saw a collection of them at the Musée des Beaux-Arts et de la Dentelle at Calais, it seemed to me perfectly normal that I should make some myself, so I set about elaborating a project which would permit me to do so. The results are every bit as interesting as I expected them to be.

The following year I contacted Christian Lacroix, who agreed to let me work with gowns from his Haute Couture collections. The result was the Apparitions, 30 life-sized photograms named for legendary heroines. The ensemble was first shown, with Lacroix's dresses, in July-August 1999 at the Tour des Templiers in Hyères. Other exhibitions have followed, works have entered important public and museum collections all over the world and a series of commissioned works have prolonged the research.

Nancy Wilson-Pajic

Artist website :

www.pajic-wilson-pajic.pagesperso-orange.fr

NANCY WILSON-PAJIC
FROM THE EXHIBITION BLUEPRINTS



Falling Angels: Chess 1996-7
Unique photogram 150 X 150 cm in cyanotype on archival paper

NANCY WILSON-PAJIC
SELECTED SOLO EXHIBITIONS

- 1967** Jericho, N.Y., Media Center
1970 New York, ARTS Center
1972 Ludlow Street Studio, New York
1973 A.I.R. Gallery, New York
Artists Space, New York
1974 112 Greene Street Gallery, New York
GalleriaForma, Genova
Galerie Germain, Paris
1975 Franklin Furnace Archives, New York
A.I.R. Gallery, New York
1976 M.L. D'Arc Gallery, New York
Franklin Furnace Archives, New York
1977 Herbert List Arts Center, Providence
Galerie Germain, Paris
1983 Musée national d'Art moderne, Centre Pompidou, Paris
1985 Centre Franco-Américain, Rennes
Galerie Michèle Chomette, Paris
1986 Mala Galerija, Museum of Modern Art, Ljubljana
1988 Galerie Michèle Chomette, Paris
1990 Musée Cantini, Marseille (Retrospective)
1991 Musée national d'art moderne, Centre Pompidou, Paris (Retrospective)
1992 Centre d'art contemporain, La Sellerie, Aurillac (Retrospective)
Musée d'Art et de l'Archeologie, Aurillac (Retrospective)
1993 Centro Galego de Artes da Imaxe, Coruna
1994 Musée territorial de la Nouvelle Calédonie, Nouméa
1995 In Vitro, Paris
1996 Maison du Livre de l'Artiste contemporain, Domart-en-Ponthieu
Maison de l'Art et de la Communication, Sallaumines
1997 Galerie Françoise Paviot, Paris
1999 Le Lieu, Lorient
Tour des Templiers, Hyères
2000 Ferme de Coulevrain, Savigny-le-Temple Bourg
2001 Centre photographique d'Île-de-France, Pontault-Combault
2002 Barry Singer Gallery, Petaluma
Galerie Françoise Paviot, Paris
2003 Art Chicago, Project Space, Stephen Daiter Contemporary
Shine Gallery, London
2004 Galerie Françoise Paviot, Paris
2008 Stephanie Hoppen Gallery, London
2018 Galerie Miranda, Paris

SELECTED GROUP EXHIBITIONS

- 1967 Garden City, N.Y., *Salon*
- 1969 New York, 13-14th streets, between 5th and 6th avenues, *Street Works II*
- 1970 Philadelphia, Annenberg School of Communications, *Artists' Video*
- 1971 New York, Red Groom's Loft, *Happenings*
- 1972 New York, A.I.R., *Inaugural Exhibition*
New York, Women's Interart Center, *Opening Exhibition*
- 1973 Rome, Parcheggio di Villa Borghese, *Contemporanea: Incontri Internazionali d'Arte*
Hartford, Connecticut, Wadsworth Athenium and Venice, California, CalArts, *C 7.500*
- 1974 Paris, ARC, Musée d'art moderne de la Ville de Paris, *Vidéos d'Artistes*
New York, Artists Space, *5 Evenings*
Paris, Galerie Germain, *Artistes de la Galerie*
- 1975 Paris, Musée d'art moderne de la Ville de Paris, *Biennale de Paris*
New York, Martha Jackson West, *Words*
Guelph, Ontario, University Art Gallery, *Narrative in Contemporary Art*
New York, Fine Arts Building, *Lives*
Malmö, Konsthalle, *Ögon Blikar*
- 1976 Innsbruck, Galerie Krinzinger, *Women/Art/New Tendencies*
Bordeaux, CAPC; Brussels, Palais des Beaux-Arts; Paris, Théâtre national de Chaillot, *Identités-Identifications*
Bonn, Galerie Magers, *Frauen Machen Kunst*
Lublin, Poland, Labyrinth Gallery, *Narrative Art*
- 1977 New York, Whitney Museum, *Words: The Uses of Language in Art 1967-77*
Buffalo, N.Y., Albright-Knox Museum, *Artists' Books*
Wolfsburg, Kunstverein, *Frauen Machen Kunst*
Ferrara, Italy, Ferrara Museum, *Artists' Books*
- 1981 Paris, Musée national d'art moderne, *Autoportraits photographiques*
- 1984 Frankfurt, Galerie Forum, *Formats*
Paris, Musée national d'art moderne, *Photographie contemporaine en France*
- 1986 London, National Portrait Gallery, *Staging the Self*
- 1987 Bonn, Frauen Museum, *Collection of the Fondation Camille*
- 1988 London, Barbican Gallery, *Art or nature*
Odense, Museet for Fotokunst, *Aedeltryk*
- 1989 Zurich, Galerie Zur Stockeregg, *International Contemporary Women*
Paris, Palais de Tokyo, *L'Oeil de la Lettre*
Paris, Musée national d'art moderne, *L'Invention d'un Art*
Milan, Palazzo Cigogna, *La nouvelle Photographie ancienne*
- 1990 Basel, Schweizer Mustermesse, *Photography in the 80s*
- 1993 Washington, D.C., Museum of Women in the Arts, *Collection of the Fondation Camille*
Milan, Muséo d'Arte Contemporanea, *Fotografie d'Artista*
- 1996 Paris, Institut Français d'Architecture, *Repérages*
- 1997 Tokyo, Bunkamura, *The Photography Collection of the MNAM*
Musée des Beaux-Arts et de la Dentelle, Calais, *État des choses, État des lieux*
- 1998 Santa Fe, New Mexico, Museum of Art, *The Collection of Lucy Lippard*
- 1999 Mexico City, Espace d'Art Yvonamor Palix, *La Mariée / La Novia*
- 2001 Moscow, Museum of Photography, Petit Manège, *Les Métamorphoses du Modèle*
Prague, Institut français, *La part du rêve*
- 2002 Seoul, Korea, Daelim Contemporary Art Museum, *Les Métamorphoses du Modèle*

- 2003** Barcelona, Centre culturel français *Femmes/Femmes*
- 2004** Monte Carlo, Salle d'Exposition Antoine Premier, *Acte Un pour un nouveau Musée*
Magdeburg, Kunstmuseum Kloster Unser Lieben Frauen, *Paris des photographes*
- 2005** Guangzhou, Guangdong Museum of Art, *Paris des photographes*
- 2006** Seoul, Korea, Daelim Contemporary Art Museum, *Théâtre de la Mode*
Rome, Palazzo Ruspoli, *Idea per un museo*
- 2007** Paris, Musée national d'art moderne, Centre Pompidou, *Images en Mouvement*
- 2008** New York, Werkstätte Gallery, *A.I.R. Retrospective*
Arles, Musée Réattu, *Christian Lacroix, Invasion—Invision*
Paris, Musée national d'art moderne, *Expérimentations photographiques en Europe des années 1920 à nos jours*
- 2009** Paris, Musée national d'art moderne, Centre Pompidou, *elles@centrepompidou*
Bogotá, MAMBO Museum of Modern Art, *Paysages de la conscience*
Niteroi, Brazil, Musée d'art contemporain, *Portraits de villes*
- 2010** Nice, Théâtre de la Photographie, *Le Photogramme*
- 2011** Berlin, Kunstbibliothek, Staatliche Museen zu Berlin, *Mode-Bild 1980 | 2010*
Paris, Maison Européenne de la Photographie, *L'objet photographique, une invention permanente*
- 2012** Arles, Musée Réattu, *Musée Réattu, Acte V*
- 2013** Lishui (China) *La France: Essai de portrait photographique de la France*
- 2016** Lausanne. Musée d'Élysée. *La Mémoire du futur*

SELECTED BIBLIOGRAPHY

- Laurie ANDERSON, *A.I.R.*, **Art News**, October 1972, p. 82.
- Roberta SMITH, *Reviews*, **Artsmagazine**, November 1972.
- Barbara SCHWARTZ, *Letter from New York*, **Craft Horizons**, December 1972.
- Cindy NEMSER, *An Interview with Members of A.I.R.*, **Artsmagazine**, Dec.-Jan. 1973, pp. 58-59.
- Marcia TUCKER, *Bypassing the Gallery System*, **MS**, February 1973.
- URSINI, d'AJETA, CANEPA, *Three Young Artists*, **Fuori Campo**, March 1974.
- Aline DALLIER, *Le Féministe Art aux USA*, **Opus 50**, May 1974.
- Anna CANEPA, *Nancy Kitchel*, **Flash Art**, June 1974, p. 73.
- Allan MOORE, *Nancy Kitchel at 112 Greene Street*, **Artforum**, Sept. 1974, p. 85.
- Georges BOUDAILLE, ed. **9ème Biennale de Paris** (Paris, Idea Books, 1975).
- Eje HÖGESTÄTT & Günter METKEN. **Ögon Blikar: New Media I** (Malmö Konsthalle, 1975), pp.56-58
- Jeffrey DEITCH. **Lives** (New York, Fine Arts Building, 1975).
- Claude BOUYEURE, *Nancy Kitchel à la Galerie Germain*, **Opus 56**, juin 1975, p. 48.
- Franco TORRIANI, *Costruzione di Spazi e Costruzione di Oggi*, **Gala International**, pp. 36-37.
- Catherine FRANCBLIN, *Corps-objet, Femme-objet*, **Art Press**, Sept. 1975, pp. 14-15.
- Lucy LIPPARD, *Transformation Art*, **MS**, October 1975.
- Achille Bonito OLIVA. **Europe/America: The Different Avant-Gardes** (Milan, Deco, 1976), p.178.
- Jacques CLAYSSSEN. **Identité/Identifications** (Bordeaux, CAPC, 1976), pp. 10, 43-46.
- Margarethe JOCHIMSEN & Lucy LIPPARD. **Frauen Machen Kunst** (Bonn, Galerie Magers, 1976).
- Romain VON LOTHAR, *Die Emanzipation am Mann vorbei*, **Vorwartz**, 16 December 1976.
- Lucy LIPPARD. **From the Center** (New York, Dutton, 1977), pp. 95, 105, 107, 130.
- Günter METKEN. **Spürensicherung** (Köln, Dumont, 1977), pp. 39-46.
- Alan SONDEHEIM, ed. **Individuals: Post-Movement Art in America** (New York, Dutton, 1977), pp. 17-18,19, 25-26, 137-156.
- Jean-Luc DUVAL, **Skira Annual**, (Geneva, Skira, 1977), pp. 79, 157.
- Barbara CAVALIERI, *Nancy Wilson Kitchel*, **Arts Magazine**, Jan. 1977.

- Barbara BARRACKS, *Nancy Kitchel at M. L. D'Arc Gallery*, **Artforum**, Jan. 1977.
- Werner LIPPERT, *Alternativen aus New York*, **Heute Kunst**, N° 17-18, Feb.-April 1977, p. 6.
- Gisliind NABAKOWSKI, *Options*, **Heute Kunst**, N° 17-18, February-April 1977.
- Jean-Marie PONTEVIA, *Identité/Identifications*, **Artitudes**, N° 33-38, juin 1976-mars 1977, pp. 90-92.
- Margarethe JOCHIMSEN, *Feministische Kunst*, **Kunstmagazin**, N°2, 1977, pp. 75, 76, 80-81, 87.
- Robyn BRENTANO with Mark SAVITT, eds. **112 Workshop/112 Greene Street: History, Artists and Artworks** (New York University Press, 1981), p. 38.
- Dany BLOCH, **L'Art vidéo 1960/80-82** (Locarno, Flaviana, 1983), pp. 56, 75.
- Aline DALLIER, *Le rôle des femmes dans l'éclatement des avant-gardes et l'élargissement du champs de l'art*, **Opus 88**, printemps 1983, pp. 27-28.
- James LINGWOOD, ed. **Staging the Self: Self-Portrait Photography 1840s-1980s** (Plymouth Arts Center, 1986), pp. 73, 126.
- Alf HENNING HANSEN. **AEdeltryk** (Odense, Museet for Fotokunst, 1988), pp. 10-15.
- Alain SAYAG et Jean-Claude LEMAGNY. **L'Invention d'un art** (Paris, Biro/CGP, 1989), pp. 322-325.
- Bernard MILLET, et al. **D'un art, l'autre** (Marseille, Images en Manoeuvres, 1990), pp. 92-115.
- Carole CHICHET, *Nancy Wilson-Pajic: Créer des espaces "entre"...* **Art Press**, N° 152, novembre 90, pp. 43-45.
- Alain SAYAG & Nancy WILSON-PAJIC. **Nancy Wilson-Pajic** (Paris, Éditions du Musée national d'art moderne, 1991), 64 pages, 25 illustrations in Collotype, texts in English & French.
- Cathy DAY. **Nancy Wilson-Pajic: Chronology** (Aurillac, La Sellerie, 1992), 82 pages, 37 illus.
- Michel GIROUD, *Mises en Questions*, **Kanal Europe**, N°4, automne 1992, p. 27.
- Larousse Dictionnaire mondial de la Photographie des origines à nos jours** (Paris, Larousse, 1994), pp. 668-669, 728 (illus.).
- Nancy WILSON-PAJIC. **Carnet de Route / Route Book** (Domart-en-Ponthieu, Maison du LAC, 1996), 54 pp., 152 illus., edition of 450 + 20 with an original cyanotype, bilingual.
- Nancy WILSON-PAJIC. **Tissue of Lies/Tissue de Mensonges** (Sallaumines, Maison de l'Art et de la Communication, 1996), 60 pp. 41 illus., edition of 500, texts in English & French.
- CD ROM, **La Collection du Centre Georges Pompidou** (Paris, Musée national d'art moderne/ Infogrames, 1997), 17 pp. 4 illustrations, ref. Photography, Installation, Performance.
- Frances BORZELLO. **Seeing Ourselves: Women's Self-Portraits** (London, Thames and Hudson, 1998), pp. 163, 211.
- Helena RECKITT & Peggy PHELAN. **Art and Feminism** (N.Y., Phaedon, 2001), p. 215.
- Valérie DUPONCHELLE, "Zoom sur la photographie contemporaine", **Figaro Patrimoine**, n° 73, 21 juin 2002, couverture, pp. 28-29.
- Michel BÉPOIX. Femmes-Femmes: **Regards de femmes, Femmes regardées** (Arles, Actes Sud, 2002), p. 15, p. 101.
- Philippe PIGUET, *Nancy Wilson-Pajic, au delà du réel...*, **L'Oeil**, n°, octobre 2004, p. 32.
- BOUHOURS, ROSTICHER, WEISS. **Principato di Monaco: Idea per un museo** (Skira, 2005), pp. 214-6.
- Louis MESPLÉ. **L'Aventure de la photo contemporaine: de 1945 à nos jours** (Editions du Chêne, 2006), pp. 126-127.
- Régis DURAND, Dominique BAQUÉ, et al. **Photographies modernes et contemporaines: La Collection Neuflyze Vie** (Paris, Flammarion, 2007), p. 270.
- Michel POIVERT, *Le Primate du photographique: Photographie expérimentale et abstraite 1945-1985*, in Quentin Bajac et Clément Chereau. **Une Histoire de la photographie à travers les collections du Centre Pompidou / Musée national d'art moderne** (Editions du Centre Pompidou / Steidl 2007), n° 219, p. 284.
- Christian Lacroix, Michèle Moutashar, Oliver Saillard. **Musée Réattu-Christian Lacroix** (Arles, Actes Sud, 2008), pp. 169-172.
- Camille Morineau, et al. Catalog **Elles@centrepompidou/Femmes** (Paris, Centre George Pompidou, 2009) p. 200.
- Adelheid Rasche, et al. **Visions & Fashion** (Kerber Verlag, 2011), pp. 13, 152-153.

Ministère de la Culture. **100 1%** (pour la célébration du 60ème anniversaire de la commande publique 1%. Choice of 100 works from the 12 300 projects financed Ministère de la Culture (Paris, Éditions du Patrimoine, 2012), pp. 148-149).

John Ingledeu & Lorentz Gullachsen. **Photography** (London, Laurence King, 2012)

Cornelia Butler, et al. **From Conceptualism to Feminism: Lucy Lippard's Numbers Shows 1969–74** (London, Afterall Books, 2012), pp. 209-210, 221,234.

Gabriele Schor. **Feministische Avant Garde 1970 er jahre: Werke aus der Sammlung VerbundWien** (Hamburger Kunsthalle, 2015)

The Elizabeth Sackler Centre for Feminist Art at the Brooklyn Museum:

http://www.brooklynmuseum.org/eascfa/feminist_art_base/nancy_wilson_pajic

SELECTED PUBLIC COLLECTIONS

Musée national d'art moderne, Centre Georges Pompidou, Paris

Fonds national d'Art contemporain (French national collection of contemporary art), Paris

Nouveau Musée national de Monaco

Bibliothèque nationale, Paris

Fonds régional d'art contemporain : Languedoc-Roussillon, Bretagne, d'Ile-de-France, de Provence-Alpes-Côtes d'Azur, de Haute-Normandie...

Collection Neuflyze Vie, Paris

Musée des Beaux-Arts, Strasbourg

Moderna Galerija, Ljubljana, Slovenia

Musée Cantini, Marseille

Museet for Fotokunst, Odense, Sweden

Institut français d'Architecture

Musée des Beaux-Arts, Calais

Musée des Beaux-Arts, Hyères

Daelim Contemporary Art Museum, Seoul, Korea

Nouveau Musée National de Monaco

Museum of Fine Arts, Houston

Musée français de la Photographie

Musée Réattu, Arles

Musée Malraux, Le Havre

Institut national du patrimoine, Paris

Musée Malraux, Le Havre

Artphilein Foundation, Vaduz, Luxembourg

Kunstabibliothek, Städtliche Museen zu Berlin

Musée d'Élysée, Lausanne

SELECTED PUBLIC COMMISSIONS

1989 Commission of a significant work (Commande d'État d'oeuvre significative) for the 150th anniversary of photography: quadriptych 380 X 560 cm in mixed media on canvas.

1991 Commission by the region Languedoc-Roussillon of a triptych 114 x 486 cm in mixed media on canvas, for their collection and to commemorate the Canal du Midi.

1992 Commission by the City of Aurillac of a work on Gerbert of Aurillac, Pope Sylvester II: quadriptych 160 X 240 cm in mixed media on polyester.

1995 Commission by the Institut français d'Architecture and the Ministry of Culture (Commande d'État) of four portfolios of photographs after buildings by French architects.

- 1996** Commission by the City of Calais of a large-scale work for the Musée de Dentelle (Lace Museum): Work of variable size composed of 30 elements (photograms and photographs) from 30 X 40 to 180 X 220 cm in cyanotype.
- 1999** Commission by the Ville nouvelle de Sénart of a large-scale installation in the exhibition space in the Ferme de Coulevrain in Savigny-le-Temple.
- 2000** Commission by the Centre photographique d'Ile-de-France of a series of text-image works for public spaces throughout the town of Pontault-Combault.
- 2002** 1% commission by the town of Lomme for the Médiathèque consisting of 10 screen savers installed in the computers throughout the building and 20 images installed in narrative sequences at strategic places in the building.
- 2004** Commission by the Nouveau Musée National de Monaco for a series of photograms from their collection of theatre and dance costumes.
- 2006-07** Commission by the Ministry of Culture (Commande d'État) for a work consisting of 20 images and 10 texts on the architecture of August Perret at Le Havre.
- 2009-10** Commission by the Musée Malraux in Le Havre for a work consisting of a single sequence of 10 photographs of the church Saint Joseph by August Perret.